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aushunzen, *aufkratzen* (3), *anschnauzen*, *anranzen* are at least colloquialisms, if not slang. The editors have been commendably careful to be "up to date." *Fernsprecher* and its compounds, *Ausflügler*, the new official *Fahrkarte* and *Abteil*, *umsteigen* are neither in Lucas nor in Flügel. It is interesting to see how even common words will escape the dictionaries: *ausfällig* (=grob) is not in Grimm nor in any G.-E. dictionary. There is one quotation in Sanders, one in Heyne. Yet it may be found in Leander's *Träumereien*, and it is a common word in the spoken language.

The grouping of the meanings of a word and of the illustrations and idioms under each meaning is excellent, but is no advance upon Flügel who was the first to bring order out of such a chaos as is found in Lucas and even in small dictionaries. Under *aushalten* it is surprising to find 'keep (a mistress)' given as its first meaning. Can this be due to Heyne? The prepositions are very difficult to treat. We have carefully examined *an*, *auf*, *aus* and do not find that Schmidt and Tanger have gotten much beyond the old-fashioned enumeration of illustrations and idioms. Paul's and perhaps also Heyne's dictionaries came out too late to be of use.

Etymology, it is claimed, would have been out of place in such a work. This will not be admitted by everybody. A little etymology and considerable derivation would be of much aid in analysing compounds and derivatives. Whitney's dictionary does something in this way, but gives too much Old English.

From a sense of duty toward an English-speaking public which has yet its German to learn, we must emphasize the fact, that this dictionary was not intended for them, but for Germans, and that their wants are not well attended to. In this respect it is a serious step backward from Lucas, Flügel, Cassell-Heath and Whitney. Americans and Englishmen do not need to be told—neither need Germans, for that matter—that Hughes and O'Neal are family names, and that Gladstone is an English statesman. The whole G.-E. part also is written with a view to the needs of Germans studying English. The following points are mentioned to prove this statement: (1) There are whole articles entirely in Ger-

man; for instance, *mitmüssen* except the abbreviations 'sep.' and 'i.'; *ans aufs*. (2) Such superfluous hints are given as that 'indications' is a plural, see *Anflug*; that 'conduct' is a singular, see *Antecedenzen*. (3) The articles are overloaded with English meanings, German explanations and synonyms. See, for instance, *anzetteln*, *Arzt*, *ausgezeichnet*, *Ausdruck*, *aufmachen*, *ankommen*, *Ankauf*, *allmählich*. It looks sometimes as if a string of English synonyms from Roget's *Thesaurus* had been copied, a book which the authors found very useful, as they admit. Under *Ausflucht* the following translations are given for *eine elende Ausflucht*, "a miserable (shuffling, paltry, poor, empty, or lame) excuse (or plea), a shuffle, a blank come-off." The following is the article *anreden*,

"sep. t. (*allg.*) to speak to, to address; (*indem man auf der Strasse an jemand herantritt*) to accost; (*eine Ansprache an eine Menge halten*) to harangue; *mit (einem Titel)*—, to title, to call."

Compare this with the small Longmans and the large Flügel and it will be found that the article is incomplete. *Ausgraben* has an article that is overloaded with English meanings and yet incomplete.

There is no desire on our part to belittle this work, but we must insist that it is not, and was not intended to be, a work for speakers of English who have not already acquired a great deal of German. Both the E.-G. and the G.-E. parts of a dictionary intended for Englishmen and Americans call for methods and matter which would be entirely out of place in a dictionary intended for Germans, and this so-called smaller Flügel falls seriously short of this principle.

H. C. G. BRANDT.

Hamilton College.

GOETHE.

Goethe von KARL HEINEMANN. Leipzig: 1896.

Verlag von E. A. Seemann. 2 vols., 8vo, pp. xi, 480; vii, 448. With many Illustrations.

THE inadequacy of the older Goethe biographies for present needs has been keenly felt in Germany, so that several attempts have of late been made to write a biography which should be popular, and yet thoroughly scholarly

and appreciative of the greatness of the man and his works. The difficulty of such a task is very great, as all know who have followed at all the critical activity of the Goethe scholars during the past few decades. It seems that almost all the valuable general works on Goethe of the past twenty-five or thirty years have aimed to appeal rather to scholars than to the general public. Profound studies of Goethe's genius and personality like those of Schöll, Hehn, or Otto Harnack can certainly not be intended for the uninitiated reader. On the other hand, the popular works that have appeared within the last few years are, with the exception of Grimm's lectures on Goethe, either intolerably dry and pedantic, or dangerously superficial.

Two biographies have finally appeared which will doubtless make Goethe better known and appreciated throughout the world. We refer to those by Richard M. Meyer and Karl Heinemann. Fortunately these two works to a large degree supplement each other. Meyer's chief aim is to popularize and, as far as possible, to summarize the best critical scholarship on Goethe's thought and poetry. He touches upon the facts of Goethe's life only in so far as they are absolutely necessary for understanding a discussion of the poet's works. He thus assumes, on the part of the general public, a knowledge of Goethe which, in our opinion, hardly exists.

Heinemann has a decidedly more popular aim. He writes distinctly for the beginner in the study of Goethe. His main intention is to inspire the reader with the personality of the poet and, therefore, he dwells only upon such of Goethe's works as are the clearest and most immediate expression of his personality. The main stress of the book is laid upon the environment of Goethe and its influence upon the character and genius of the poet. In so doing, Heinemann merely carries out Goethe's own idea expressed to Eckermann in 1825.

"People talk forever of originality, but what does it all mean! As soon as we are born, the world begins to operate upon us and continues to do so to the end. And everywhere, what can we call especially our own, except energy, strength and will? *If I should declare to what extent I am indebted to great predecessors and contemporaries, not much would be left.*"

Accordingly, Heinemann presents to us a series of literary portraits of all the men and women who in any way reacted upon Goethe. The material which he gives us is by no means new, but it is entirely reliable. He generalizes with excellent judgment, and sketches with much force and clearness important literary movements. Especially strong are, for instance, his portraiture of Herder, and his sketch of the Storm-and-Stress movement. The full, and yet very careful and concise presentation of literary and biographical facts offered by Heinemann, will make the book particularly useful to American students who wish to obtain a general comprehensive view of the life and times of Goethe.

The book contains, besides, several hundred well-executed pictures of Goethe's friends and acquaintances, and of the various interesting places of his abode. Very suggestive are the numerous portraits of Goethe himself, which, in their wise arrangement, give us some idea of the spell that his personality exercised upon all who knew him. The book is written in so fluent and clear a style that it holds the interest of the reader to the very end. We are never made to feel the very extensive and solid learning which is at the author's command. In short, Heinemann's biography will do much toward making the real Goethe better known to the world at large, and should certainly supplant the very unreliable biography of Lewes and the lifeless work of Düntzer.

MAX WINKLER.

University of Michigan.

ORIGIN OF ITALIAN POETRY.

La Poesia Siciliana Sotto Gli Svevi, da G. A. CESAREO. Catania: 1894. 8vo, pp. xi, 412.

DURING the past year quite a number of publications have appeared, having for their subject the question of the origin of Italian vernacular poetry in Sicily. The most pretentious of these publications is that of Cesareo; his book is replete with suggestive ideas which serve to render a perusal of it as inviting as that of many productions of less scholarly import. Notwithstanding this, however, his work is disappointing in one particular. He devotes two thirds of his treatise to